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ABSTRACT

This lesson plan is concerned with early humankind and its development into human societies. It presents four topics for Unit I: (1) cave art; (2) paleontological discoveries; (3) evolution from hunting-gathering to farming; and (4) development of language. It also suggests completion time for each topic; addresses the uses and significance of the topic; presentation and activities ("Beginning the Topic"; "Developing the Topic"; "Culminating the Topic"); offers activities for other topics; provides extended and correlated activities; contains a 24-item resource list; a list of general resources for student and teacher use; and contains a visual and performing arts resource list. (BT)

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CALIFORNIA History-Social Science
Course Models

Early Humankind and the Development of Human Societies

Grade 6 Model Lesson for Unit 1

Edited by Dr. Michelle Zachlod

2001

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Early Humankind and the Development of Human Societies

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Unit I

Early Humankind and the Development of Human Societies

Suggested Time for the Unit: 3 weeks (15 class periods)

Topics in Unit I:	**Suggested Time:**
o Implications of cave art, including possible religious implications	2 class periods
o Paleontological discoveries; time lines of Paleolithic, Mesolithic, and Neolithic periods	3 class periods
o Evolution from hunting-gathering to farming and control of food supply; evolution of tools	8 class periods
o Development of language	2 class periods

Sample Topic:	**Suggested Time for the Topic:**
Combines aspects of the second and fourth topics	Integrated throughout the three-week unit

Uses and Significance of the Topic

Note: A bibliography with annotations of the works cited in this unit is found in the resources section at the end of the unit.

Teachers should select the most vital topics for the unit and estimate the amount of time necessary to convey the most essential learnings.

The sixth-grade course is the first of two consecutive year-long courses in world history. The course begins with a unit on early humankind and the development of human societies. At first, students will examine cave paintings of the Magdalenian period (about 15,000 B.C.). Later, they will plan a simulated hunt to integrate what they know about Paleolithic people: their language, climate, physical environment, prey, technology, beliefs, and artistic expression. The simulation assists students in understanding human and environmental interactions. In addition, outside readings in historical fiction help develop a sense of historical empathy. Three suggestions offered for culminating the topic may be adapted or revised by teachers to conclude the unit.

Students will see how human intelligence and resourcefulness were necessary for the Paleolithic people to survive. Small in stature, they had to develop ways to outwit the larger species found in their environment. By simulating the planning of a hunt, students will discover the ways in which *Homo sapiens* gained mastery over a wide range of animals. The invention and increasing sophistication of tools and weapons with which to hunt and process the game were major steps in the development of early cultures. Students will also examine the many uses early humans made of their prey to provide food, clothing, shelter, fuel, ornaments, weapons, and tools. A study of cave paintings complements students' knowledge of this topic.

Cave paintings and engravings offer some of the earliest evidence of the cultural development of Paleolithic humans and have been found throughout the world. For this sample topic students will be looking at the cave paintings of Lascaux in France. Teachers should be aware that similar cave paintings have been found in Altamira, Spain; Peche Merle and Fonte de Game, France; and in Mesoamerica, Australia, and Africa. It is thought that the Mayan cave art of Guatemala was produced around the ninth century A.D.

When assessing the meaning and significance of cave paintings as artistic expression, teachers should avoid asking students to evaluate the paintings according to our own cultural standards. Prehistoric painting is highly stylized; reflects form, rhythm, and movement; and seems to suggest symbolism rather than an effort at realistic representation. It was not necessarily motivated by a desire for self-expression but was very likely a part of rituals connected with birth, death, fertility, or spiritual forces. Archaeologists and anthropologists still do not know the purpose of the Lascaux paintings, nor are they able to draw certain conclusions from them. However, many have hypothesized that the caves were sanctuaries in which ceremonies relating to the hunt were held. The existence of large numbers of footprints, possibly those of children, has led to the theory that some type of puberty rite may have been held in the caves. These were not caves in which people lived, and the paintings may have had a religious purpose.

One theory offered is that prehistoric people believed that religious spirits took the form of animals. Therefore, hunting and killing a religious spirit presented a major ethical problem. To resolve this problem, early societies made sacrificial offerings and paid ceremonial homage to the spirits. The possibility of their dedicating their cave paintings to these spirits and placing the paintings in the secret, innermost sanctuaries of the caves seems plausible, as does their use of these caves for puberty rites, which undoubtedly revolved around a young man's abilities as a hunter. A coincidental theory about the Lascaux paintings is their relationship to fertility and the continuation of the species. The paintings may have been a plea to religious spirits to replace hunted game through continual reproduction.

Comparisons can be made between the Lascaux cave and rock paintings and petroglyphs found in other parts and periods of the world. Archaeologists and anthropologists know many of the purposes of some of the world's cave and rock depictions, and it is interesting to have students examine these. For example, among the California Indians, rock art was produced by youths as part of their rites of passage. Ethnographic connections can also be made in the same way with the fertility theory of the Lascaux paintings. By contrast, Tanzanian cliff paintings have a secular purpose; they are a record of events in the lives of the people and provide information about recreation and celebration. The media, artistic styles, and

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techniques employed can be examined relative to the age, location, and purpose of a variety of rock and cave art.

Beginning the Topic

1. The topic, "Implications of Cave Art, Including Possible Religious Implications," is used as a *dramatic moment* to initiate the entire unit. The teacher begins by telling the story of two French boys who, while looking for their dog, discovered the Lascaux caves. One version can be found in Coral Suter and Marshall Croddy's *Of Codes and Crowns: The Development of Law*. Using a wall map, the teacher assists students in locating Lascaux, France. Students might consider the geographical features of Lascaux. What drew people and their families to Lascaux in modern times? If Lascaux had not been a populated area, there might not have been many families, and had it not been for the presence of children and one of their pets, the caves might still be undiscovered

   Establish the estimated time of the Lascaux cave art (approximately 15,000 B.C.) by creating a time line on the chalkboard.

2. Prints of the cave paintings of Lascaux (see Resources for the Sample Topic) are displayed in the classroom. Two sources for prints are *The Cave of Lascaux: The Final Photographs* by Mario Ruspoli and "Art Treasures from the Ice Age: Lascaux Cave" by Jean-Philippe Rigaud in *National Geographic* (October, 1988). After examining cave paintings and drawings, students consider mysteries that confront historians, geographers, and archaeologists, including some that remain unanswered. How are caves formed? For what purposes were they used? What conclusions or hypotheses can be formed from cave drawings? What information do they provide about the people whose lives they represent? Who were the creators and what was their role in society? Students examine the pictures for evidence of the hunt, weapons, and the animals. Explain that we do not know the exact purpose of the cave paintings. Review selected theories (see "Uses and Significance of the Topic"). Explain how the work of archaeologists and anthropologists contributes to answering these questions.

   The outlines of hands that appear in the paintings have stumped the experts. This would be a suitable focus for students' discussion. Do you think the hands relate to the hunt in some way? How? Students can develop possible hypotheses and consider how archaeologists and anthropologists develop their ideas.

3. The teacher reads aloud selected excerpts from works of historical fiction that incorporate, as a part of their plots, hypotheses about the cave art and its creators or about lives of early peoples. Students gain stronger historical empathy through the human qualities that are conveyed in various novels, but they also should realize that the stories contain conjectures by the authors that blend both research and literary imagination. Passages from any or all of the samples below may be used to pique students' wonder about the distant past:

   The Boy of the Painted Cave by Justin Denzel

   Maroo of the Winter Caves by Ann Turnbull

   Seth of the Lion People by Bonnie Pryor

   The Time of the Bison by Ann Turner

   A Way of His Own by T. A. Dyer

4. Concurrent with the entire unit's study, students read a work of historical fiction as supplementary literature.[1] It is strongly recommended that this be undertaken as outside reading and that intermittent discussions be scheduled for selected class periods. Another option consists of the teacher reading aloud one of the shorter novels, such as *The Time of the Bison*, using ten minutes or so each period until the novel is completed.

If multiple copies of different novels can be procured, each of several collaborative groups of students can be assigned a specific novel. Teachers should read the novels carefully beforehand to determine the suitability of their length and content for students. Once novels are assigned and reading is under way, the teacher has each group convene for a few minutes at the beginning of a period, perhaps twice a week, for a brief discussion on an assigned topic relating to the books. Reporters from each group then share comments with the entire class. Cave art; its possible association with religion; clan codes and expectations; the hunts; the roles of men, women, and children; and other ways of life are suitable topics for discussion and comparison. This activity adds interest to the unit and is a good cooperative project for the beginning of the school year.

B

Developing the Topic

At this point, the teacher directs students in a study of the remaining topics in this unit, incorporating textbook readings and other resources as desired. The activity described below is planned to follow the study of hunting and gathering by early people.

To initiate a simulation, students read a description of an early hunt. Suter and Croddy's *Of Codes and Crowns: The Development of Law,* mentioned earlier, describes an elephant hunt near what is now Madrid, Spain, between 400,000 and 300,000 B.C. This description may be excerpted for reading by students. Denzel's aforementioned *Boy of the Painted Cave* describes both the return of a herd of mammoths (Chapter 10) and a hunt (pages 113-17), and these accounts may be shared here as well. Working in cooperative groups, students plan a hunt as it might have taken place in the area of Lascaux at the time of the cave paintings, about 15,000 B.C. Two "clans" of students work together on the hunt, the Bison Clan and the Reindeer Clan. Half of each clan plans from the perspective of those who go on the hunt; the other half plans from the perspective of those who process the spoils. Provide groups with a variety of maps and descriptive resources. (*The Cave of Lascaux: The Final Photographs* has some especially pertinent descriptions of animals, weapons, and tools of the time.) Each group should research, discuss, and record its answers to questions, such as:

Hunters

1. What will the climate and terrain be like where you will be hunting?
2. What animals will be hunted?
3. What method(s) will be used to capture or kill the game?
4. How long will you be on the hunt?
5. What tools and/or weapons will be used and how will these be made? (Traps are a form of weapon and should not be overlooked.)
6. What needs or difficulties will you face? How will you prepare for them?
7. How will the prey be transported back to the camp?
8. How will the game be divided among the two clans?
9. What rules are necessary for the hunt in order to prevent and resolve conflicts, especially those that arise between the clans?

Processors

1. What will the climate and terrain be like where you will live?
2. What effects will climate and terrain have on the types of food, clothing, and shelter you will have?
3. What tasks must be accomplished in order to fulfill your responsibilities? What must be done to complete them? Will you need to know which animals will be brought back? How will not knowing affect your planning?

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4. How much time will there be to complete each task? (Keep in mind spoilage and the time of year when clothing- and shelter-related tasks must be accomplished.)
5. What tools will be used for which tasks? Will you be processing all parts of the animal?
6. How will the tasks be divided among adults and children? Between the clans?
7. What rules will be necessary in order to prevent or resolve conflicts, especially those between the clans?

Additional activities for students can include the study of other geographical areas, such as the Iberian Peninsula, Australia, Africa, or Mesoamerica, and the formation of clans that would hunt in these areas, adapting their activities to
the areas' geographical features.

Debrief students concerning the problems they faced in answering their questions. Have them share some of their answers with the rest of the class.

Culminating the Topic

While students read the novels assigned to them, as describ-ed earlier in "Beginning the Topic," the teacher helps them pace their reading throughout the unit so that books are completed in a timely fashion.

When the reading is completed, students prepare independently for a collaborative activity by first thinking of
all they have learned about the hunting-gathering period and the caves. They jot this information down on paper. Their lists should include a range of facts, events, dates, changes, concepts, methods of research and discovery, and early technology. Students then meet in their collaborative groups, where all lists are shared and combined to form one large chart on butcher paper. The charts are then mounted and displayed near each group. Of all the information charted, each student is asked which points were accurately reflected in the novel he or she read? In what ways? Do history learnings contradict any parts of the novel, and if so, how? Students are asked which aspects in the novels were unconfirmed but plausible? What special problems confront historians, novelists, or anyone else in fully understanding or presenting this period in history?

Each group selects a reporter to share notes of its discussions with the class. Reporters are reminded that their oral reports should be concise and brief. The teacher encourages the groups' members to elaborate on their comments or asks them questions to assess their understanding of the material. These responses can also indicate to the teacher possible areas for review.

Each student now compiles an individualized study list. This is made by adding material from all the displayed charts to the student's "think and jot" list that was begun at the start of this activity. These comprehensive lists can serve as study guides as students prepare for the end-of-unit examination. This culminating activity may require slightly more than one 50-minute class period to complete.

Because a culture was the collective product of its own heritage, and because as societies became increasingly more civilized they passed on more and more of their collective heritages to their descendants, storytelling became an important aspect of cultural heritage. Students should understand that we do not know exactly when spoken languages or storytelling first developed. Students can imagine themselves as "storytellers" and pretend they are fathers or mothers living at the time of the Lascaux cave paintings. They can invent and tell stories to classmates like the ones family elders might have told. These stories should feature aspects of the hunt that would reflect its cultural significance and character to their offspring.

Stories also may convey a value or a spiritual message that could be in the form of a moral. Teachers may precede this assignment with a reading of "The Fallen Hunter" in *Of Codes and Crowns: The Development of Law*, which can serve as a model.

The teacher engages students in considering career options in history-social science. Based on their studies thus far, students are asked what kinds of services or functions are required to "uncover the past"? Briefly, what are the unique purposes of the historian, archaeologist, anthropologist, and geographer? Who are some famous persons, men and women, who take these occupations for their livelihoods? Often the authors of trade books, textbooks, and articles in such periodicals as *National Geographic* offer good models of careers in history-social science, and having reference copies at hand of the works of these authors can strengthen the discussion.

Students choose one of these careers and write job descriptions as if they were employers. The job descriptions should show a reasonable knowledge of the tasks, responsibilities, background, and perquisites that these careers entail. Students devise application forms to go with the job descriptions.

Activities for Other Topics

The shift from hunting and gathering groups to farming societies and food production should receive emphasis as a topic during the study of Unit I. Why would the change to farming, food control, and food storage be described by some historians as a "great leap forward"? For display or for class notebooks, students can make a series of sketches that show the evolution from hunting-gathering life-styles to city living. Stages depicted may include food gathering and hunting, the discovery of seed and root farming, animal domestication, and agricultural techniques such as slashing and burning, irrigation, and traction plowing. This latter stage can lead to the study of river-valley agriculture in Unit II. Sketches may be prepared in teams if desired.

Students should learn that most of the foods eaten today in the United States, whether vegetable or animal, were first domesticated in the Middle East: wheat, barley, citrus, many vegetables, beef, lamb, poultry, and others. Only a few foods now commonly eaten, such as corn and potatoes, were domesticated in the Americas.

The division of labor and specialization are concepts that can be emphasized when students, in brainstorming sessions, list some of the skills that were required to supply basic needs in early societies. This discussion can lead to consideration of three socioeconomic factors that help define a "civilized" society: food surplus, the division of labor, and the establishment of cities. The introduction of these concepts will be useful also as students examine ancient Sumer in Unit II.

Extended and Correlated Activities

The cave paintings introduce children to the concept that art reflects in some way the society from which it emanates. To build the concept, have students examine such artworks as the *California Chicano Murals* (see the visual and performing arts resources for this unit) or murals in their own neighborhoods. Ask the students how these examples reflect society and its values.

Students next examine the Tanzanian cliff paintings first recorded by Mary Leakey (*National Geographic*, July, 1983). The Tanzanian art is not the product of a ritual; it reflects a more secular purpose.

Although these paintings show animals and depict the hunt, their focus is on people, showing their dance, their music, their work, and their celebrations. Students should compare and contrast the Lascaux and Tanzanian art with the contemporary murals. Students then outline the similarities and differences between the cave art and contemporary works and write short papers that explain their findings. This project helps students learn how to work from an outline.

If *The Boy of the Painted Cave* is read by the entire class, rather than as one of several books assigned to various groups, all students can examine specific instances of Tao's defiance of clan rules. Did his defiance contribute to change or progress for the clan, or did it have a negative effect on the clan? Students can record their answers and share them with the rest of the class. The teacher may want to explain the concept of "natural law" and ask students how this might relate to the clan's rules. If desired, students can review the relationship between the idea of natural law and our own Declaration of Independence, which they should have examined as fifth graders.

Students can make paints and brushes, as described in Chapter 12 of *The Boy of the Painted Cave*. They will appreciate some of the problems cave painters had painting on rough cave walls if they try painting or sketching on flat pieces of sandstone or use chalk to draw on the blacktop in the playground. In such books as *The Boy of the Painted Cave* or *The Time of the Bison*, do novelists (or archaeologists) make assumptions about the "forbidden" nature of artistic creativity? Is this the only possible assumption?

Charcoal is one appropriate medium for this unit of study because bold charcoal drawings of animals are among the predominant types of cave art. Students may look at photographs of animals and compare them to the outline paintings and drawings that have been found in caves such as the Niaux cave in the French Pyrenees. Students can discuss the use of thick and thin lines and the gestural qualities used to suggest movement. Ask the students to specify how they might use texture or pattern to suggest fur or hair. Cave drawings can be compared and contrasted in the artists' uses of lines, shapes, textures, and expressive qualities with more contemporary drawings and paintings such as *Equestrienne* and *The Circus* by Georges Rouault; *Fighting Horse* by Theodore Gericault; *Deer, Pine and Bat* by Keibun, Toyo, and Toyohiko; and *Don Quixote* by Pablo Picasso (see other comparisons in the visual and performing arts resources for this unit). After a demonstration of the use of charcoal, students may draw an animal of their choice in the gestural style of the cave artists, practicing the use of a variety of lines, textures, and values.

Student groups can research and report on present-day tribes whose methods are similar to those of Stone Age hunters. Tribes that can be studied for this purpose are the Yaghan of Tierra del Fuego (tip of South America), the Athabascans of Canada, the Arunta and Pintuba (aboriginal peoples) of Central Australia, and the Pygmies of the African forests. Resources such as *Introduction to Anthropology* by Roger Pearson may be helpful.

Some historians conjecture that people first made music by making voice sounds, clapping hands, and stamping feet. As these sounds were repeated and varied in pitch, tempo, and timbre, patterns emerged and musical sound was created. It is believed that the emergence of musical instruments began later, developing over time.

According to musicologist Curt Sachs, rattles, stampers, slit-drums (made of hollowed wood), and "membrane" drums are among the earliest known musical instruments. The wall paintings in a grotto at Trois Fr res in Ari ge in southern France reveal one of the earliest known documentations relating to

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music, one that is 40,000 years old. The painting depicts a man wearing a mask, dressed in an animal skin, and playing a musical bow, an instrument that is still used today in groups such as the African Bochimans and the Bushmen of the Kalahari Desert. Some music of prehistoric times is also believed to have mimicked the sounds made by birds and animals.

Among indispensable books for correlating sixth grade history-social science with the music curriculum are Neil Ardley's *Music* (Knopf, 1989) and *Musical Instruments of the World* (Facts on File, 1978). These books are particularly useful as reference works for students. Curt Sachs's *The History of Musical Instruments* (W. W. Norton, 1940) is valuable background reading for both music and history-social science teachers. Various instruments are mapped according to global regions in *Musical Instruments of the World* (pages 264-75); charts on pages 278-89 categorize instruments by time period Other early instruments, such as the scrapers on page 130, are classified according to sound production. *Music* contains numerous color photographs of ancient or primal instruments, including bone flutes and the fish whistle (page 10), rattles and the goblet drum (page 50), and the gourd drum (page 55). This study of early instruments helps to deepen students' awareness of musical diversity. Students research prehistoric instruments, identifying materials from which they are made and determining the particular purposes of the instruments. Students may analyze size and construction as a means of judging the possible timbre of an instrument. What influence can physical geography have on the construction of instruments? What influence does this have on instruments' sound qualities? How does sound production affect their classification, as explained in *Musical Instruments of the World?*

Students should examine and play modern instruments whose musical lineage descends from ancient times. For example, several percussion instruments still used in some cultures for rituals are used in other lands for popular dance music. Rattles, scrapers, slit-logs, and drums have their counterparts in contemporary Latin American popular music. After experimenting with such instruments as the maracas, guiro, and bongos, students hear how these prehistoric sounds have popular appeal in rumbas, congas, and similar dance music. Teachers may lead students in creating a musical piece using such instruments or in performing ostinatos (rhythmic figures repeated persistently) to recorded works.

Although not actually prehistoric music, students may listen and record their reactions to the music of the Aborigines of Australia and the Bushmen of the Kalahari Desert of southern Africa. Ask them to note especially how the sounds in this music are affected by the types of instruments being used. Recordings for this activity are available from Smithsonian Folkways Records (see the visual and performing arts resources for this unit under *Music of the Kung Bushmen of the Kalahari Desert, Africa*).

Show students examples of Mayan cave art and Egyptian tomb paintings. Ask them to note similarities and differences between these works and the Lascaux cave art. Encourage them to make a distinction based on the time period in which the art was done. Have them note the differences found in the glyphs in the Mayan and Egyptian art and the symbols found in the Lascaux art. How might the development of languages have affected the purposes or subjects of art? *National Geographic* (August, 1981) is a good source for examining Mayan art. (See Stuart, George, "Maya Art Treasure Discovered in Cave.") Examples of Egyptian tomb painting are found in *A Message of Ancient Days*, pages 146-47.

Resources for the Sample Topic

The following resources represent only a few of the many possible materials and sources that are available. Double asterisks (**) indicate works that are essential for full development of the unit; single asterisks (*) indicate works that are deemed important for successful coverage of the unit. For further selections, teachers should consult other bibliographies such as *Literature for History-Social Science, Kindergarten Through Grade Eight* (Sacramento: California Department of Education, 1991).

Amery, Heather, and Colin King. *The Mammoth Hunt*. Tulsa, Okla.: Usborne Publishing, 1987.
This is an illustrated study of a cave family and their hunt for a mammoth. It is often available through supply houses that carry materials for social studies.

Australia's Aborigines. Washington, D.C.: National Geographic Society, 1989. This 60-minute videotape details the culture of Australia's aboriginal people. Their Stone Age society has lasted for more than 40,000 years.

Bahn, Paul G., and Jean Vertut. *Images of the Ice Age*. New York: Facts on File, 1989. This source provides the teacher with a site-by-site review of the life and art of the Ice Age.

Baumann, Hans. *The Caves of the Great Hunters*. New York: Pantheon Books, 1962. Portions of this book about the prehistoric caves in southern France may be read aloud. The book is out of print but is available in some libraries.

Clark, Grahame. *The Stone Age Hunters*. New York: McGraw-Hill Publishing Company, 1967. Although probably too difficult for some students, this is a good elementary study of Stone Age peoples in which special emphasis is placed on the cave artist. It is out of print but is available in some libraries. It is better suited to advanced students.

Crosby, Harry. "Baja's Murals of Mystery," *National Geographic*, 158 (November, 1980), 692-702. This article describes the caves of Mexico's Baja Peninsula, which remain shrouded in mystery. It is interesting for students to use the tools of the social scientist to speculate about human origins and the significance of archaeological discoveries.

*Denzel, Justin. *The Boy of the Painted Cave*. New York: Philomel Books, 1988. This engaging piece of fiction is about a deformed boy who was to have been cast out by his clan at birth. He survives to become the shaman of the clan, but only through many trials, a lot of hard work, and the friendship of Old Graybeard, the Chosen One.

*Dyer, T. A. *A Way of His Own*. Boston: Houghton Mifflin, 1981. A lame boy from a very primitive, nomadic tribe is abandoned by his family and, together with a girl stolen from another tribe, tries to survive a cruel winter.

Gardner, Erle Stanley. *The Hidden Heart of the Baja*. New York: William Morrow and Company, 1962. Useful as a teachers' resource, this out-of-print book looks at one man's reactions as he searches for and finds obscurely placed rock paintings on Mexico's Baja Peninsula.

Higham, Charles. *Life in the Old Stone Age*. *CAMBRIDGE INTRODUCTION TO WORLD HISTORY* series. Cambridge, England: Cambridge University Press, 1979. Usable as a resource for students, this booklet shows how technology and climate facilitated humankind's progress from food gathering to hunting.

Lebrun, Francoise. *The Days of the Cave People*. Translated by Christopher Sharp. Needham Heights, Mass.: Silver Burdett Press, 1986. This is the story of a young cave dweller who hunts and fishes with the men of his tribe. Information on prehistoric life is woven into the fabric of the story.

Lhoti, Henri. "Oasis of Art in the Sahara," *National Geographic*, 172 (August, 1987), 181-91. This article describes Saharan rock art that predates the desertification of the region. Information as to the origins and significance of this art is still vague and unsubstantiated.

Marcus, Rebecca B. *Prehistoric Cave Paintings*. New York: Franklin Watts, 1968. Amply illustrated with black-and-white photographs and drawings, this book tells the story of the discovery and investigations of the caves in France and Spain and the conclusions drawn from these investigations. Though out of print, it is sometimes found in school libraries.

Marshack, Alexander. "An Ice Age Ancestor?" *National Geographic*, 174 (October, 1988), 478-81. This article discusses the archaeology involved in describing and defining the significance of a male's head carved from a mammoth's ivory.

*Pryor, Bonnie. *Seth of the Lion People*. New York: William Morrow, 1988. Seth, an orphaned boy with a withered leg, leaves his cave clan and makes his home with the Goat People. The

prehistoric past is an integral part of this fascinating story.

*Quenell, C. H. *Everyday Life in the Old Stone Age*. London: B. T. Batsford, Ltd., 1955. This book describes activities such as making fires and setting traps. It contains a section with details about the Magdalenian caves.

**Rigaud, Jean-Philippe. "Art Treasures from the Ice Age: Lascaux Cave," *National Geographic*, 174 (October, 1988), 482-99. This is an extremely interesting description of the Magdalenian site and people as well as a chronicle of the archaeology of this site.

**Ruspoli, Mario. *The Cave of Lascaux: The Final Photographs*. New York: Harry N. Abrams, Inc., 1987. This book is essential for this unit because of the quality of its many photographs and drawings. It is written by the cinematographer who completed the last filming of the caves before the French government sealed them to anything except scholarly study. It includes an interesting look at the fauna of the period, the variety of problems encountered in hunting each species, and the many ways in which early people used the game to satisfy their basic needs. It is suggested that the teacher use these descriptions as the basis for the "hunt simulation."

Seymour, Peter. *Discovering Our Past*. New York: Macmillan, 1987. This book shows how archaeologists have discovered clues that help us "re-create" and learn about past civilizations.

Steele, William. *The Magic Amulet*. San Diego: Harcourt Brace Jovanovich, 1979. During prehistoric times, Tragg's clan abandons him because he has a wounded leg. The leg inhibits his hunting and gathering. Watching an armadillo defend itself from a wolf inspires him to fend for himself.

*Stuart, George. "Maya Art Treasure Discovered in Cave," *National Geographic*, 160 (August, 1981), 221-35. This article describes 1,200-year-old classical Mayan art found in the great cavern of Naj Tunich in Guatemala. Its glyphs and human figures are interesting in contrast to the symbols and animals of the French and Spanish caves.

**Suter, Coral, and Marshall Croddy. "In the Beginning: Where Do Rules Come From?", in *Of Codes and Crowns: The Development of Law*. Los Angeles: Constitutional Rights Foundation, 1983. Copies of this essential resource should be ordered directly from the Foundation, 601 S. Kingsley Drive, Los Angeles, CA 90005, telephone: (213) 487-5590.

*Turnbull, Ann. *Maroo of the Winter Caves*. Boston: Houghton Mifflin, 1984. Set in the last Ice Age in the south of France, this is the story of Maroo, a teenage girl, who must save her family from the onslaught of the icy winter. This story focuses nicely on the role of her grandmother, who is the band's leader and source of wisdom.

*Turner, Ann. *The Time of the Bison*. New York: Macmillan, 1987. This is a short work of fiction for young readers. A young cave dweller seeks useful applications for his gifts.

General Resources for Students' and Teachers' Use

**ANCIENT CIVILIZATION NOTEBOOKS: FROM CAVEMAN TO CONSTANTINE* series. San Bernardino, Calif.: Inland Empire Consortium for International Studies, 1992. This series of binders was developed by teachers and contains numerous informal teaching resources from which teachers may select for use with sixth graders. Titles in the series that are currently available include:

- *Early Humankind: Australopithecines to the Beginning of Civilization*
- *Ancient Egypt and Kush*

- *Fertile Crescent: Mesopotamia and the Ancient Hebrews*
- *Ancient India*
- *Ancient China: 1500 B.C.-500 A.D.*
- *Ancient Rome: 509 B.C.-476 A.D.*
- *Global Connections in the Ancient World*

These binders are available for purchase from the Office of the San Bernardino County Superintendent of Schools, Educational Resource Center, 601 North E Street, San Bernardino, CA 92410. For price and shipping information, inquire to Sharon Biby at (714) 387-3151.

Bernstein, Paul, and Robert W. Green. *History of Civilization to Sixteen Forty-Eight.* Lanham, Md.: Littlefield, 1976. This is a teachers' resource with background information on Paleolithic, Mesolithic, and Neolithic peoples.

Branigan, Keith. *Prehistory*. New York: Franklin Watts, 1986. The foods, technologies, societies, and religions of prehistoric peoples are reconstructed and examined through evidence from various archaeological sites.

Case, S. F. *Early ManÑKnowing World History*. London: Bell and Hyman, 1987. This resource may be used by teachers or students. Ideas and strategies appear after each chapter, and teachers may use them as ideas to be incorporated into lesson plans.

*Caselli, Giovanni. *The First Civilizations*. *HISTORY OF EVERYDAY THINGS* series. New York: Peter Bedrick Books, 1985. This book shows the development of culture and technology from the earliest toolmakers four million years ago to the Greeks of 2,400 years ago. It contains excellent drawings of the implements and other objects used by early humans. See also the author's *A Stone Age Trader*, a fictional children's story set in the area of Chatal Huyuk 8,000 years ago.

Chorlton, Windsor. *Ice Ages*. *PLANET EARTH* series. Alexandria, Va.: Time-Life Books, 1983. With a focus on the geology of the ice ages, this book has outstanding photographs, drawings, and reproductions of prints and charts. It contains photographs of reassembled or reconstructed Ice Age animals.

Constable, George. *The Neanderthals*. *THE EMERGENCE OF MAN* series. Alexandria, Va.: Time-Life Books, 1973. This source tells of man's evolutionary progress from 100,000 years ago. It has some wonderful full-color reproductions of an Ice-Age bestiary that would be especially useful for children to see as they plan their hunt. See also Tom Prideaux's *Cro-Magnon Man* from the same series.

Dunrea, Olivier. *Skara Brae: The Story of a Prehistoric Village*. New York: Holiday House, 1986. The text and the extensive drawings provided in this book detail life in a Neolithic village. Excavation of this 4,000-year-old village on the Orkney Islands is described.

Hardwick, Susan Wiley, and Donald G. Holtgrieve. *Patterns on Our Planet: Concepts and Themes in Geography*. New York: Merrill (Macmillan Publishing Company), 1990. This college-level textbook is recommended for teachers and curriculum leaders who lack essential background knowledge in geography. A noteworthy feature of this book is its explicit connection with the five themes of geography, making it one of the few geography textbooks to use such a base.

Haviland, William A. *Anthropology*. Fort Worth: Holt, Rinehart and Winston, Inc., 1989. This is a good general treatment of the topic. Of particular use are Chapter 1, "The Aims of Anthropology"; Part 2, "The Evolution of Man"; Part 3, "The Archaeological Record"; Part 4, "The Culture of Man"; and Chapter 24, "The Arts."

*Hawkes, Jacquetta. *The Atlas of Early Man*. New York: St. Martin's Press, 1976. Chapters in this book are organized chronologically. Each chapter includes a section on technology, art,

architecture, and idiosyncratic topics of the period. At the end of each chapter is a summary chart that is divided by regions of the world. The *Atlas* covers the time period between 35,000 B.C. and A.D. 500. This book is out of print.

Johanson, Donald. *Lucy, the Beginnings of Human Kind*. New York: Warner Books, 1982. Based on the discovery of the skeletal remains of an Australopithecine female, this book recounts archaeological and paleontological discoveries that support the evolutionary model of the development of humankind.

Killingray, David. *The Neolithic Revolution*. San Diego: Greenhaven Press, 1980. This booklet is useful as a text for the study of the progression of humankind from hunting and gathering to farming and herding occupations. It includes 18 primary-source excerpts that can be examined as class activities.

Kjelgaard, Jim. *Fire-Hunter*. New York: Holiday House, 1951. This is an interesting account of the human need to develop better weapons and tools.

*Leakey, Richard E. *Human Origins*. New York: Lodestar Books, 1982. Written for young adults by Louis and Mary Leakey's son, this photographic study tells the story of humankind through a study of fossils and the clues they hold to our evolutionary past.

Leonard, Jonathan N. *The First Farmers*. *THE EMERGENCE OF MAN* series. Alexandria, Va.: Time-Life Books, 1973. Leonard's work offers helpful information on its topic.

Merriman, Nick. *Early Humans*. *EYEWITNESS BOOKS* series. New York: Alfred A. Knopf, Inc., 1989. Lavishly illustrated with drawings and photographs, this book is a good general reference for students' use. The final chapter details the work of an archaeologist in examining artifacts.

A Message of Ancient Days. Boston: Houghton Mifflin, 1991.

Mohen, Jean-Pierre. *The World of Megaliths*. New York: Facts on File, n.d. This teachers' resource looks at what we know about prehistoric standing stones, including such stone circles as Stonehenge. It gives a detailed picture of how megaliths were constructed.

Mollet, David, and Joyce Mollet. *Ancient Civilizations: A Resource Packet*. Christchurch, New Zealand: Waldorf Education Resources, 1992. This resource packet contains ready-to-use, unbound printed material that is varied, simple, and appealing to students. The units are specifically coordinated with the *Framework*. The interactive strategies suggested are suitable for independent, small-group, and whole-class assignments. For a descriptive brochure and price information, contact Waldorf Education Resources, 21150 Hawthorne, #106-220, Torrance, CA 90503.

**The Mysteries of Mankind*. Washington, D.C.: National Geographic Society, 1988. This 67-minute videotape shows the evidence of three-million-year-old humans that was uncovered by the Leakeys in the Olduvai Gorge in Tanzania.

Our Human Ancestors. Edited by Frances Clapman. New York: Warwick Press, 1976. This reference work reviews prehistoric times from humankind's beginnings through the first advanced civilizations.

*Pearson, Roger. *Introduction to Anthropology*. Fort Worth: Holt, Rinehart and Winston, Inc., 1974. Any general anthropology textbook could be used by teachers for reference; however, this particular book is especially useful because it focuses on several tribes that live much the same in the twentieth century as their ancestors did in the Stone Age. This book is out of print.

Prehistory. Edited by Jean Guilaine. New York: Facts on File, 1991. This teachers' resource uses a regional approach to the presentation of its topic. It is well illustrated with photographs, drawings, maps, and charts.

Putman, John J. "The Search for Modern Humans," *National Geographic*, 174 (October, 1988), 439-77. This article chronicles archaeologists' search for evidence of *Homo sapiens* across four continents.

Ranzi, Carlo. *Seventy Million Years of Man.* New York: Greenwich House Publications, 1982. This book includes wonderful drawings that are suitable for classroom use. The book is out of print.

Roop, Peter, and Connie Roop. *Stonehenge. GREAT MYSTERIES* series. San Diego: Greenhaven Press, 1989. Readers are given archaeological evidence and asked to formulate conclusions about the origins of the monoliths on England's Salisbury Plain. The book is out of print.

Sieveking, Ann. *The Cave Artists*. New York: Thames and Hudson, 1979. The author concentrates her study on a stylistic analysis of cave art in order to understand the chronology of the caves and appreciate their intrinsic interest. She provides a detailed account of caves located in the central Pyrenees, the Basque provinces, Spanish Cantabria, and the Franco-Cantabrian region.

Sutcliff, Rosemary. *Warrior Scarlet.* New York: Oxford University Press, 1958. In this story, set in the Bronze Age, Drem anticipates the day when he will become a warrior who is able to wear the scarlet cloak that signifies manhood in his tribe. Drem, however, has only one good arm, and his grandfather believes that Drem will never be able to become a warrior. Drem sets out to prove him wrong.

Weisgard, Leonard. *The First Farmers. LIFE LONG AGO* series. New York: Coward McCann, 1966. Although somewhat old, this well-illustrated book provides a wealth of information for students about the New Stone Age. It is available through libraries.

Wenke, Robert J. *Patterns in Prehistory: Humankind's First Three Million Years*. New York: Oxford University Press, 1989. This book is an ethnographic study of culture and change in the development of humans.

White, Edmund, and Dale Brown. *The First Men. EMERGENCE OF MAN* series. Alexandria, Va.: Time-Life Books, 1973. Focusing on *Homo erectus,* this well-illustrated book chronicles man's evolutionary progress through the beginnings of language and societal groups. It concludes with a photographic study of contemporary peoples who live as their Stone Age ancestors lived.

Wibberley, Leonard. *Attar of the Ice Valley*. New York: Farrar, 1968. Attar, a young hunter in approximately 50,000 B.C., lives with his small tribe in an area completely covered with ice. Excerpts from this novel can complement activities described for "Beginning the Topic."

Visual and Performing Arts Resources for the Unit

Ardley, Neil. *Music. EYEWITNESS BOOKS* series. New York: Alfred A. Knopf, 1989. A series of 29 two-page spreads in this book displays color photographs of many musical instruments from the world over. The information is clearly presented in small "servings," a feature many youngsters appreciate. It is useful in more than one unit and at more than one grade level.

California Chicano Murals (postcards). Social and Public Arts Resource Center, 685 Venice Boulevard, Venice, CA 90291-4805, telephone: (213) 822-9560. A set of ten color postcards of contemporary murals painted by Chicano artists in Los Angeles, San Diego, and San Francisco are included in this package. The postcards offer a glimpse into this indigenous American art form.

Cave Paintings: Altamira and Castillo, Spain, and Lascaux, France. Sandak, 70 Lincoln Street, Boston, MA 02111, telephone: (617) 423-3990. This set of 30 color slides includes details and full wall shots that depict many different animals, such as deer, bison, reindeer, horses, cows, and wild goats.

Color Slide Source and Reference of World Art. American Library Color Slide Company, Inc. Slides can be obtained by writing to this address: American Library Color Slide Company, Inc., P.O. Box 5810, Grand Central Station, New York, NY 10017, telephone: (212) 255-5356.

Davidson, Marshall. *A History of Art from 25,000 B.C. to the Present.* New York: Random House, 1984. This is a historical and cultural overview of art from prehistoric to modern times. This book is out of print but available in libraries.

de la Croix, Horst, and Richard G. Tansey. *Gardner's Art Through the Ages*. San Diego: Harcourt Brace Jovanovich, 1986. This is an excellent resource for the interpretation of art history. It is frequently updated; newer editions may be available. Copies are often available in used book stores.

Discover Art, Grade 6. Worcester, Mass.: Davis Publications, 1987. Lesson 13 of this sixth-grade textbook focuses on the art of the cave dwellers, including their relief sculpture.

Garcia, Ann O'Neal. *Spirit on the Wall*. New York: Holiday House, 1982. The fiercely independent Mat-Maw, who lives in the inner depths of the cave, defies all clan customs in order to develop her granddaughter's artistic gift.

*Grant, Campbell. *Rock Art of the American Indian*. Grand Junction, Colo.: Outbooks, Inc., 1981. An easy treatment of the subject, this resource includes some especially good information about the rock and cave art of California Indians.

*Janson, H. W. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. Englewood Cliffs, N.J.: Prentice Hall, Inc., or Harry N. Abrams (New York), various dates. This standard art history is frequently updated and is useful for more than one grade level as a teachers' background book. Janson's *History of Art for Young People* (Abrams, 1987) is a resource for students.

*Leakey, Mary D. "Tanzania's Stone Age Art," *National Geographic*, 164 (July, 1983), 84-99. This is a very interesting account of Mary and Richard Leakey's study of the rock paintings they found in the area south of the Olduvai Gorge. It presents an interesting comparison and contrast to the cave art of Spain and France.

Mexican Mural Postcards by Rivera, Orozco, and Siqueiras. James Spero, editor. New York: Dover Publications. This collection has 24 images that feature details from murals that have become icons of modern art. An introduction and captions are provided.

Mundy, Simon. *The Usborne Story of Music*. Tulsa, Okla.: Hayes Books (EDC Publishing), 1980. This book offers a congenial, if cursory, view of music history; students will enjoy its format and brevity. It is a useful resource for the sixth and seventh grades.

Music of the Kung Bushmen of the Kalahari Desert, Africa. Rockville, Md.: Smithsonian Folkways Records. Although this is a contemporary recording, the sounds approximate what archaeologists think Stone Age music sounded like. This record (#34487) is available from Smithsonian Folkways Records, 416 Hungerford Drive, Rockville, MD 20850, telephone: (301) 443-2314. Similar albums for this unit available from the same source are:

Songs of Aboriginal Australia and Torres Strait (#4102)
Songs of the Western Australian Desert Aborigines (#4210)
Tribal Music of Australia (#4439)

**Musical Instruments of the World: An Illustrated Encyclopedia.* New York: Facts on File,

1978. Students enjoy using and perusing this illustrated encyclopedia containing more than 4,000 original drawings. The format appeals to young readers, and the book presents a good deal of information in an easily discerned way. The book is useful in the sixth and seventh grades. It is available through UNICEF bookstores and some general trade firms.

*Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton, 1940. Sachs's work continues to be a mainstay for this area of research. Chapters cover all major time periods, and examples connect with a variety of cultures. Not for use by sixth graders, the book should be sought through public libraries by teachers of music and history.

*Samachson, Dorothy, and Joseph Samachson. *The First Artists*. New York: Doubleday and Company, Inc., 1970. This nicely illustrated book is a useful teachers' resource, particularly for examining the various rock and cave art found on each of the inhabited continents. Out of print, it should be sought through libraries.

*Shorewood Fine Art Reproductions, Inc., 27 Glen Road, Sandy Hook, CT 06482. This firm sells full-color reproductions, 22" x 28" (55.9 x 71.1 centimetres), which may be obtained mounted on cardboard, unmounted, laminated, or unlaminated. Suitable for this unit are these cave-art prints:

Yellow Horse
Two Reindeer
Head of a Bull
Standing Bison
Group of Deer
Engraved Deer

*Stuart, George. "Maya Art Treasure Discovered in Cave," *National Geographic*, 160 (August, 1981), 221-35 (see annotation on page 17).

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